



LAST TRAIN OUT OF WARSAW

ACKNOWLEDGMENTS

Written and designed by Jason Morningstar.

The situation behind this adventure is heavily based on an early chapter in Alan Furst's excellent book, *The Polish Officer*.

The rules portions are pulled entirely from Matthijs Holter's *Archipelago II*, with very minor tweaks and with Matthij's kind permission. Check out the original game on the great blog Nørwegian Style here:

<http://norwegianstyle.wordpress.com/2009/07/04/archipelago-ii/>

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SETTING UP

Last Train Out Of Warsaw is designed to be played in a single, short session. Six players are ideal but it will work with anywhere from two to eight. The adventure is, quite literally, on rails. Here's how to set up:

1. Decide who will be Guide. The Guide should read this entire document, preferably in advance, copy the map, characters and cards ahead of time, and facilitate play. The Guide doesn't have a main character, but will play plenty of secondary characters.
2. Mix up the Fate cards and place them face down in a pile. Mix up the Setting Element cards and also place them face down in a pile. Ditto the Resolution cards.
3. Lay the map on the table and acquaint everyone with the geography of southeast Poland. Use some token to indicate the location of the train. It starts in Warsaw.
4. Ask for a volunteer. This player will not get to choose their character. The player of the Quiet Man will choose one for them, which is pretty fun.
5. Describe the available characters and ask everyone (but the volunteer) to choose one. Encourage them to answer their character's questions in play, and angle toward fulfilling their individual destiny. One of the Guide's jobs is to help with this.
6. Give everyone a random setting element card. Explain that this is something they own, over which they have final authority. The Guide doesn't get one unless you have less than six players, in which case he gets all the left-overs.
7. Discuss the rules, particularly what to do during other people's turns and using Fate cards. Make this your own - many aspects of the player-player and player-Guide relationship are deliberately vague. You can reach your own conclusions about what's fun, and the rules - particularly the formal interjections available to you during other player's turns - will support your group's choices.

HOW THE GAME WORKS

There are ten scenes in *Last Train Out Of Warsaw*. Every player gets a turn in each scene. The Guide's job is to keep everything moving and provide situations that will help players answer their character's questions and confront their individual destinies. If things are really cooking, the Guide will be a stage manager more than anything else. Here's some advice for players:

During your turn, describe where your character is and what's going on. You're the boss, so feel free to ask other players (and the Guide) to describe the environment, portray secondary characters and so forth. Pay special attention to collaboration. It's easy to feel that you're responsible for providing all the content. You're not; you're responsible for providing the starting structure. You don't have to decide where you are at the start of the scene, or what happens – but you have to make sure that *someone* does. If you feel like it, you can also give more specific directions for the scene. You could specify a flashback for example, or that it must be conflict free, or that it is identical to the previous scene, but seen through another character's eyes.

Play your scene however you like, bound only by the interjections of others - they may interrupt you with "That might not be quite so easy" or "Try a different way".

During other people's turns, every player has a bunch of fun things to do...

TRY A DIFFERENT WAY

If someone narrates something you don't think fits in the story or the situation, for whatever reason, you can say "Try a different way". They then have to narrate something else – a variation on what they just said, or something completely different. You can specify exactly what you want different - "stop being silly", for example, or "I don't want my character to be left behind". Don't be afraid to use this rule. In the beginning you might find yourself using it quite often; but after a while, when everyone starts getting a feel for what sort of narration fits in with the group's expectations, you'll probably find that you don't feel the need for this rule so much. It's a way of drawing a line, saying to the other players: "This is cool, but that is not"

Continued

DESCRIBE THAT IN MORE DETAIL

When you want to hear a little more about what someone just narrated, you can say “Describe that in more detail”. This is a great tool to make sure you’re all telling a story together, not just throwing out a synopsis. It also gives you the opportunity to test what the group wants to hear – if you gloss over an area you’re unsure about, you’ll know it’s important to the others if they ask you to describe details. A great tip for describing detail is: Don’t be creative. Don’t try to make things up. Just pretend you’re experiencing the place, seeing things around you, and describe what you see - the gleam of a button on a uniform or the louse-filled hair of the Ukrainian partisan. Often it doesn’t really matter what details you describe, as long as you describe something.

THAT MIGHT NOT BE QUITE SO EASY

If there’s a challenge or a conflict, you can say “That might not be quite so easy”. This can only be done once per player turn. The current player clarifies what the character is trying to do at that moment. It should be posed as a question - “Can the Fireman intimidate the bandit?”, “Can the Countess heal the wounded man?” Then the current player selects another player to draw a resolution card and interpret it. This is important – **you never interpret a resolution card for your own character!**

MORE, PLEASE!

If the player ends his turn, and you’d like to hear more of their story right away, you can ask him if he wants to do a follow-up scene. If they choose to do so, they take another turn right away. However, they have to skip their next turn! There can’t be more than one follow-up scene in a row. So once the follow-up scene is over, it’s definitely the next player’s turn.

I NEED TO THROW SOMETHING IN

If you have something you really want to narrate, that would fit just right after the current turn has ended, you can ask for an interlude. If the group agrees, you get a minute after the current scene has ended to narrate. Make it short – it’s not your turn, you’re just squeezing in with a cool, brief moment! There can’t be more than one interlude scene in a row, either. When your interlude is done, the next player takes their turn.

Continued

I'LL PLAY THAT GUY

You can play a suitable supporting or secondary character at any time – either because someone asks you to, or because you feel like it. The current player can say “Try a different way”, of course, which means you either change your portrayal of the character, or just play a different character. Nobody owns secondary characters – anyone can take them over at any point.

SCENE PAINTING

At any time you can narrate events, describe the surroundings, and generally paint the scene. This is encouraged! Jump in and help breathe life into every turn.

FATE CARDS

In every scene, someone must draw a fate card and hand it to another player. This player reads the card, interprets the result in relation to their own setting element, and describes the outcome. There are ten Fate cards and ten scenes. Drawing a Fate card will help push the narrative, so if you are stuck for what to do, draw the card for the scene and things will start happening. The scene doesn't end until a Fate card is drawn, and only one card per scene (not one per player turn) is drawn.

YOU ARE GOOD TO GO

That's all the rules. Read “The Train” (only the Quiet Man and the Engineer know the information as characters, but it should be common knowledge to all the players). Then begin Scene One. Have each player introduce their character with a vignette, describing them and giving some insight into their world.



THE TRAIN

The train was hurriedly assembled during the night in the Vilna station yard. It consists of an OK127 freight engine, a coal tender, and six coaches. Today it is the Pilava local.

Each coach is painted a jaunty red and yellow. They are market coaches for carrying people out of the city on Sundays and holidays, and each is designed to hold 40 passengers. They will hold 60 today. Inside, the wooden floorboards are buckled with age. Wicker seats are worn smooth and frayed. Chicken feathers swirl in the corners. They have all seen better days.

At 6:48 AM on 17 September, the last train in free Warsaw pulls into Gdańsk station. Artillery fire thuds in the distance and the air is filled with smoke. The city's encirclement by the German army is almost complete.

During the night the train crept across Warsaw's only remaining bridge across the Vistula and came to rest beneath the Dimek street bridge. Only the Quiet Man and Engineer were on board. Working with flashlight signals, a long line of men emerged from the darkness, guarded by Polish troops. Carpenters tore up the passenger car's floorboards while more soldiers brought slim wooden crates. Each weighed fifty pounds and contained ten gold bars, the sum total of Poland's National Bullion Reserve. They fit in the ten-inch space beneath the floor. After \$11,400,000 was tucked away, the carpenters replaced the floorboards using shiny new nails.

Given a proper assortment of passengers, the Pilava local will look like an innocent market train, the sort that puttters between cities on week-ends making every stop on the line. This innocent market train will be heading south past Pilava toward Dęblin, Lublin, Rejowiec and Zwierzyniec. Then east, into the old Ukrainian districts of Poland at Rawa Ruska. Lwów, Stryj, Dolina, and finally a sweep around German-occupied Czechoslovakia to Stanisławów and across the border into Romania at Sighet in the Carpathian mountains. 450 miles, 35 miles per hour, 14 hours.

1. WARSAW

The platform at Gdańsk station is crowded with Varsovians on the verge of panic. The only thing keeping them in check is the comforting presence of the armored train Poznańczyk, proudly flying the Polish flag and looking generally unstoppable. She is a reason for some slender reed of hope - but the arrival of a passenger train is something else altogether. That means escape, and all 700 want to get on board. Under normal circumstance the train would hold 240. A handful of haggard policemen keep the mob off the track, but there will obviously be a mad rush, and at least half of those present will not be getting on the train.

Ask the Quiet Man and the Adjutant whether they are wearing their Polish uniforms or their civilian clothes.

Ask everyone what they are going to do to instill order, who they are allowing on, and who they are turning away. They will have limited control over the situation, and only 360 people can possibly board.

The Fireman, Conductor, and Adjutant are waiting with an unruly crowd of would-be passengers. Ask each to describe how they reach the locomotive.

The stationmaster fights his way through the crowd and asks where the train is headed. The notion that it is the Pilava local is absurd - no trains are running and Pilave, a Sunday afternoon market destination where everybody has an aunt or cousin - will be overrun by the Germans in hours. The stationmaster will announce whatever he is told, and then try to get on board himself.

Ask the player with an unassigned character to choose two of the three (The Countess, the Old Man, or the Pretty Girl) and describe what they are doing on the platform, angling to make them as helpless and sad as possible. The third who was not chosen will become a secondary character who joins the train below Lublin.

Continued

Once the players have indicated their intentions, the crowd disintegrates into a mob. A thick-armed factory worker elbows an old woman out of his way. A father throws his infant daughter to waiting hands through a window. A young boy and his bicycle are trampled. Somehow a Tatra sheepdog makes it into a car but a family of four does not. It is utter chaos and the worst in human nature should be revealed. Let the players address the very real problem in whatever way they choose, but the clock is ticking - the train must roll, and it cannot move with 700 people clinging to it. There will be brutal fighting and shameful behavior.

Ask the player of the Quiet Man to choose one of the two characters previously described on the platform to pull into the locomotive and save from the crazed mob at the last possible moment. The second who was not chosen should make it on the train and serve as a secondary character.

Finally, the train steams out of Gdańsk station. To the west, Stuka dive bombers are busily destroying the Wola district.



2. PILAVA

The train rolls slowly through Warsaw's central district, toward the Vistula, past smoking rubble, shell holes, and across rails heroically repaired by the light of oil drum fires in the night. Then a lurching trip across the rail bridge, with the shattered Poiniatowski bridge off to the left, then into working-class Praga on the eastern bank, a bend to the south, then gradually into the countryside in the direction of Lublin. Warsaw, receding in the distance, is on fire.

Passengers will demand answers from the Conductor and his erstwhile helper. Let each answer to separate cars full of uneasy Poles. Where are we going? How far? How much will it cost? When will we get there?

The Adjutant and Fireman might want to gather some information from their superiors as well. Hopefully somebody will make an announcement.

Feel free to remind the Quiet man that the passengers are now refugees, and vital to the success of the mission - perfect cover for gold smuggling. They are also Poles who deserve better than death and misery in a besieged city.

If the players choose to continue the charade of the Pilava local, the passengers will assume the trip ends thirty miles south of the beleaguered city.

The sleepy market town of Pilava has yet to be touched by the war. Unless somebody makes them, only a half dozen people will leave the train of their own accord. As the train departs for Dęblin, the passengers will definitely demand answers if none have been forthcoming.

There's a message at Pilava station for one of the characters. Ask a player what it is, and who in Warsaw it is from.

3. DEBLIN

South of Pilava - rain, freshly-harvested fields, groves of birch, the damp smell of the earth. The train makes its way south and east and the passengers are quiet, perhaps contemplating what they are leaving behind.

Is anybody resting? Who will sleep, and when? What about the cramped passengers, jammed 60 to every 40-person car?

The Conductor or his helper will notice a ten-year-old girl who apparently boarded the train alone. Her name is Tana and she is terrified.

Dęblin is a larger town and people are astonished to see a train running. It presents the first opportunity to take on coal and water, perhaps stretch the legs, and gather the news.

Phone lines are erratic, but if anyone has calls to make, every station master has a telephone "for official use".

The news, which can be gleaned from conversation or telephone: Warsaw was cut off an hour after the Pilava local departed. German troops are racing east and the Polish army is in disarray. There's heavy fighting along the Bzura river but the Polish front there is about to collapse. Rumors tell of the Polish government fleeing to Romania. Others tell of German reconnaissance units in the Dęblin area already. Worst news of all - 800,000 Soviet troops crossed the border and are moving west to meet the Germans. They'll be in Lwów in a day or two. Germans are attacking south and keeping the tracks open will take a Herculean effort. They can't promise more than 24 hours, and the train can't move by daylight. Find shelter.





4. AERIAL ATTACK

Somewhere between Dęblin and Lublin a flight of German bombers fly overhead. A flight of Heinkel bombers heading a little east of due north, empty after bombing Radowice or Kielce, en route to airfields in East Prussia. They are escorted by 4 ME-109, one of which - perhaps out of boredom - peels off to strafe the train with its twin 20mm cannon. It lines up for a leisurely textbook run, and there's not much that can be done about it.

How will the players deal with a random strafing attack? Will the train stop, will it run? Will they preserve their cover as an innocent market train or try to save lives?

The result of the attack: Scrapes, cuts and bruises, minor damage and leaking roofs, some panic, one man painfully shot through the heel, a large hole in the firebox, and a dead ten year old girl. An old woman heard her say her name was Tana.

Something precious to one of the characters was also destroyed - what was it?

How to repair the hole in the firebox? How to deal with the injured man? What to do with the poor dead girl? Will they stop to bury her?

The German pilots surely reported the train's location, and others will be back. If caught in daylight, in the open, it will be destroyed.

Remind the Adjutant about his map if necessary.



5. HIDING A TRAIN

The Adjutant has a map containing hand-drawn notes about likely hiding places. 20 miles west of Lublin, a bankrupt gypsum mine with weed-overgrown tracks has a rail shed with an intact roof. In Lublin's industrial outskirts is a rail yard with a covered repair shop. Either will work in a pinch but the lonely, remote gypsum mine is better.

Half a day spent out of sight should offer some opportunities for contemplation and character interaction.

Locals (country people or city people, depending) will arrive to offer some food and blankets, but not nearly enough.

Why does the abandoned old mine bring back fond memories for one of the characters?

How will the players address the serious doubts and worries among the passengers?

How will they deal with the unsavory fat man who peeked under the floor boards and now knows everything?

How will they feed 360 people? How will they shelter them and keep them quiet? Will they post guards?

As night falls, the train can carefully proceed into Lublin.





6. LUBLIN

Lublin is on fire. Helpless firemen watch warehouses stuffed with creosote, wool and tarred rope burn, mocked by broken water mains. Thick, choking smoke fills the air. Staccato gunfire occasionally erupts.

A brakeman flags down the train and tells them the local crew has been “ordered to get you people through”. The shirtless crew swarm out to lay track, almost directly underneath the train, all the way through Lublin. Fighting goes on around them.

Terrified refugees want out of Lublin. Is there room for them? No, there is not. Will that stop them from trying to mob the train? No, it will not. What about the sad-eyed men who broke their backs to get you through? What about one of the track-layer's newborn baby?

On the outskirts of Lublin, a man hangs from a lamp post.

Ask somebody what the sign says. Tell somebody else they recognize the dead man, and ask them who he was.

At this sight, a delegation of passengers pleads to be let off the train.

Will anybody try to stop them or talk them out of abandoning the train in a city convulsed in active combat?

The moon is bright overhead as the train leaves Lublin.



7. RAWA RUSKA

Unless they've established a definitive pattern, ask the Quiet Man and Adjutant again whether they are wearing their Polish uniforms or their civilian clothes.

Past Lublin, the war recedes into the background as the train steams into the east through Rejowiec and Zwierzyniec and onto the edge of the steppe - things begin to take on a much more rustic tone as the train approaches the Ukrainian part of southern Poland. Thatched huts dot dirt village streets with strange names. Station houses are made from logs rather than brick or concrete. It feels like another world, and in many ways it is.

The train must stop to take on water in Rawa Ruska. It is deserted, long after midnight, save for one person standing mournfully on the platform.

Introduce the final Secondary character from among the three potential passengers. It will either be the Pretty Girl, the Countess, or the Old Man. Whether they make it on the train is up to the players, but make it clear that if they don't leave they are more or less doomed.

Who is minding the locomotive as they leave Rawa Ruska?





8. BANDITS

The hours after midnight become a monotonous routine - moving at 35 miles per hour through thick pine forests, up gentle grades in the first tentative foothills of the Carpathians. Suddenly, just before a major bend there are tree trunks piled across the tracks, seen in the weird light of four in the morning.

The Engineer, or whoever is minding the train at the time, will need to react quickly. Will he stop the train quickly, risking the derailment of one or more passenger cars and many injuries and deaths, or gradually, risking a collision that will damage the locomotive, possibly destroying it? Either approach may lead to a minor catastrophe, but let the train be repairable with sacrifices of time or treasure. The train will stop one way or another.

The tree trunks form a bandit roadblock. When the train is stopped, shapes on horseback emerge from the mist. The steam from the horses' breath seems to glow in the pre-dawn light. There are perhaps a dozen men, armed with a mixture of weapons - some old bolt-action rifles, a Simonov automatic rifle, a couple of ugly little PPD-34 submachineguns. One, clearly the chief, speaks in Ukrainian. Unless a player doesn't *want* to understand Ukrainian, everybody can puzzle it out. "Get out," he says.

Everyone knows what comes next. The bandits are Ukrainian nationalists, spiritually if not physically aligned with the Germans, and they will rob everybody and then, if all goes well, remove the roadblock. In these lawless times, though, who knows? There is an old saying: "A Ukrainian execution lasts all day".

One of the characters has something the Ukrainians absolutely must not discover, other than the gold. What is it?

The bandit chief has an eye for military types and will personally interrogate the Quiet Man if he gets a chance. Who are you? Do you work for the railroad? Where are you going? Why? Finally, he will demand the Quiet Man's watch, noting with displeasure that it isn't a railroad watch. Something is definitely up.

Continued

How will the players handle these bandits? They are outnumbered by at least two to one, outgunned, and have hundreds of civilians and the wealth of Poland in their care. It should be a delicate matter, and blazing guns may well end the adventure early. Will the Conductor break out his rifles, if he hasn't already? Who will he give them to? Can the Fireman control himself?

If the bandits have their way, the following happens: The passengers exit the train and drop their goods in big piles, which the bandits sort through looking for gold and other treasures. Some tough guy will resist and be summarily shot. Bandits will walk the length of the train, looking under seats for hidden valuables. Six young Polish women will be pulled out of the crowd and taken away to be raped in the forest nearby. Finally, a keen-eyed Ukrainian will notice the shiny, brand new nails, so out of place on a dirty market train, and will begin pulling up floor boards.

Obviously, the players will choose to intervene at some point. Just keep ratcheting the pressure and horror until they feel that they have no choice but to act.

How the fight plays out depends a great deal on the player's choices. The bandits are not accustomed to resistance and will withdraw to the woods, harrying the train and taking pot-shots, if things go badly for them or their leader is killed. The train, moving with agonizing slowness, can shove the barricade aside. After that it can pick up speed as it rounds the bend in the tracks. Beyond the bend is an ancient ZIS-5 truck with a load of bricks, topped by a sandbagged Maxim machine gun, which will be enthusiastically unleashed on the locomotive.

It is entirely possible that passengers will not all have time to reboard the train as it picks up speed. Will the players allow anyone to be left behind? How will they deal with the Maxim gun?

Past the bandit roadblock, the forest gives way again to steppe as dawn breaks.



9. THE SOUTH

The great city of Lwów is in panic. The German Fourteenth Army is days away; the Russians are even closer. Stopping the train would not be a good idea.

Just after the village of Stryj lies a badly burned railroad trestle over a tributary of the Dniestr. There is a way around, but it would involve back-tracking in broad daylight almost all the way to Lwów. Will the trestle hold the train? How will the players approach the problem? The passengers, having been alternately crammed in the train or terrorized over the last 24 hours, are exhausted and hungry. The villagers of Stryj have nothing to spare.

Dolina and Stanisławów are perilously close to German-occupied Slovakia. Outside Dolina, the burned-out shell of a Polish scout car has been shoved off the track. A nobleman's carriage and four dead horses lie scattered nearby, all of them obviously hit by a dive bomber.

One character sees something strangely hopeful tangled in the wreckage - what is it?

In Stanisławów, the station master tells the crew that the Polish rail net is effectively destroyed. He's shocked to see rolling stock on the move at all and wishes them well. He warns them that the Soviet army is already in the area.

In Kolomyja, advance units of the Sixth Red Army have already arrived. A BA-6 armored car, mounting a wicked-looking 45mm anti-tank gun, is parked on the Kolomyja platform and a pair of GAZ-AA light trucks squat on the track. Twenty Russian soldiers, having secured the empty train station, are sitting around smoking while their NKVD political officer tries to get the radio working to receive further orders. The arrival of the train will come as quite a surprise, but they'll be all business in moments.

Continued

Ask one of the players what unusual object the Russians have “liberated” and placed in the back of a truck. If the Conductor wants to get up to any funny business, this would be the time.

Comrade Kiryakov, the NKVD man, will want to stop and thoroughly search the train. He has no specific orders, but is smart enough to know that a Polish train running for the Romanian border deserves very close scrutiny. If his radio were working, he would certainly request guidance. Since he can't, he'll insist on papers and a detailed search. Any man of military age will be highly suspect. Anyone in uniform is an enemy to be arrested. Any military man in civilian clothes is a spy to be shot immediately.

Assistant Platoon Commander Telyanin is more pragmatic, and has no interest in detaining an unruly train full of obvious refugees. His men answer to Kiryakov and the NKVD, but they are not enthusiastic policemen. They thought they'd be shooting at Germans, but so far their biggest problem is an infestation of lice.

How the players choose to deal with the Soviets is up to them. Will they race through Kolomyja and hope for the best? This will result in five well-placed shots from the BA-6 and many passenger deaths. Will they try to bluff them? Threaten them? Trick them?

10. THE FRONTIER

The Polish frontier is desolate. An empty customs house with a vacant flagpole lies on the Polish side of the border. A mile down the track, just across the Romanian border, is the village of Sighet. This post is hopping with activity - a Romanian tank with its turret pointed down the track, soldiers, curious locals all wait for the arrival of the Pilava local.

The train is greeted by Romanian Major Simeonescu, whose crisp salute welcomes the refugees to Romania. Several Polish diplomats appear, well-fed and well-tended gentlemen with velvet collars. They indicate that a vault has been prepared at the Polish embassy in Bucharest.

There has been a diplomatic SNAFU - Passengers can continue, but the train cannot. The Major regrets it severely but it cannot be helped. Since Poland has ceased to exist, the Antonescu government is being careful. Angering the Germans would not be prudent. Polish soldiers must also be immediately interned, for the duration. Anyone injured will, of course, receive prompt medical attention and be removed from the train at once.

The passengers need to eat, and food could be arranged - baskets of bread and wormy pears. The diplomats are generally useless, but there is a telephone at the Sighet customs house. Calls could be made, arrangements of various sorts. They may also need to be restrained from rioting.

There is a Company of Polish soldiers from the 36th infantry division interned at Baia Mare, Romania, 15 or 20 miles away. Contacting them to bring a train and transfer the gold would be one solution. Bribing Major Simeonescu would be another. Entrusting each passenger with 50 pounds of Polish gold would be a third, and no doubt the players will have a fourth in mind. The adventure ends once this final problem has been resolved and the gold is safely across the border, en route to Bucharest and, from there, Paris and London - a harrowing job, well done.



THE CONDUCTOR

YOU HAVE

A snappy Polskie Koleje Państwowe railway uniform.

360 worried passengers under your care.

The responsibility of determining exactly what is going on with the Pilava train and reporting it to your NKVD handler, known only as “Ptítsa” (Bird).

Four K98 bolt-action rifles, still packed in grease and not sighted in, along with eight 5-round strip-per clips of ammo, tucked away where the train’s repair kit ought to be.

The phone number of an NKVD safe house in Lwów written on a matchbook.

The train’s manifest and bill of lading. A little math, all part of the job: 360 passengers of all ages, averaging 120 pounds each, roughly 43,000 pounds of anxious humanity. This run of the Pilava local specifies a freight engine rated to haul 44 tons. Two tons a carriage, that leaves 44,350 pounds unaccounted for. *Where the hell is all that extra weight?*

WE ALL WONDER

What terrible circumstance caused you to work for the Soviets?

How far you will go in the discharge of your professional responsibilities?

Who will you trust with your secret?

AND WE KNOW

You will rise above your own faults and end up a hero.



THE QUIET MAN

YOU HAVE

A name that you don't share and the bearing of a man accustomed to command.

A Captain's commission in the Polish Army, seconded to the intelligence service, tasked with getting Poland's National Bullion Reserve safely out of the country. Currently it is in five pound gold ingots packed ten to a crate under the train car floorboards of the "Pilava local".

The memorized telephone number of your superior in Warsaw.

Sealed documentation to be presented to Romanian officials at the border.

A 9mm VIS wz.35 semi-auto pistol with an 8-round magazine and the Polish eagle on the grips.

A ratty civilian suit and a military uniform.

WE ALL WONDER

Who are you leaving behind, and why?

How many innocent lives will you trade for a successful mission?

Which of the three passengers (the Businesswoman, the Old Man, or the Pretty Girl) will you rescue in Gdansk station?

AND WE KNOW

You will make a sacrifice others would not even consider.



THE ENGINEER

YOU HAVE

A train you love, carrying Poland's National Bullion Reserve, \$11,400,000 in five pound gold ingots packed ten to a crate under the train car floorboards.

A big sheepskin coat that hides your skinny frame.

A limp from an old war wound to accompany the aches and pains of advanced age.

A feverish hatred of the Germans, who you call "fucking shkopies".

An ancient Nagant revolver with seven rounds.

Enough vigor to surprise a much younger man - one last time.

WE ALL WONDER

What demons drove you to volunteer for such a dangerous mission in your twilight years?

What lengths you will go to to prove your patriotism?

What small modification have you made to your train that might come in handy?

AND WE KNOW

You will not make it to Romania.



THE FIREMAN

YOU HAVE

Never seen such a motley assortment of lost souls, selfish miscreants, and fools in all your days.

A wife, a son and two beautiful daughters who mean the world to you. They are on board with all your worldly goods, and you aren't looking back.

An unshakable sense of black humor and a deep love of your sadly diminished country.

Friends - former Polish soldiers from the 36th infantry division - interned at Baia Mare, Romania, 15 or 20 miles from the Polish border.

A massive coal shovel and equally massive biceps.

Dirty overalls and a watch cap.

WE ALL WONDER

What secret are you keeping from your family, and how will they discover it?

Why do you hate the Ukrainians so much?

What surprising skill does a dumb coal-shoveling ox like you possesses?

AND WE KNOW

You will choose your family over everything else, at terrible cost.



THE ADJUTANT

YOU HAVE

A name, Kozikowski, and family among the minor nobility.

A sub-lieutenant's commission in the Statistics Office of the Information Department of Section II of the General Staff.

A dim view of your current commanding officer, who does not carry himself like a gentleman and has told you nothing.

A mordant fear of death manifesting as general cowardice.

A detailed ordinance map of eastern Poland and a hand-drawn map of likely sidings upon which one might hide a train between Warsaw and the Romanian frontier.

A well-tailored civilian suit and a military uniform.

WE ALL WONDER

How will you keep yourself safe and alive?

In what way will your famous Kozikowski luck manifest itself, and how will it fail you?

How will you personally profit from the collapse of Poland?

AND WE KNOW

You will betray your country, and instantly regret it.



THE COUNTESS

YOU HAVE

Heard a rumor that the train is on a secret mission.

A carton of French Gitanes cigarettes.

A professional's linen suit and overcoat.

A veterinary medical bag.

A large bottle of schnapps and a hip flask.

Been recruited as an ad-hoc assistant to the Conductor, to attend to the overcrowded train.

WE ALL WONDER

Who are you really? It's sort of obvious that you aren't nobility.

Why do you drink in secret?

Who among the other player characters will you choose as your protector?

AND WE KNOW

You will get drunk at precisely the wrong time.



THE OLD MAN

YOU HAVE

A worn out suit and black homburg.

Years of experience traveling all over Europe.

Two sets of identity papers.

Your violin, for your work as principal violinist in the Polish National Symphony Orchestra.

A valise with records and precious artifacts belonging to the Nozyk synagogue in Warsaw.

Been recruited as an ad-hoc assistant to the Conductor, to attend to the overcrowded train.

WE ALL WONDER

What hidden object do you possess that might prove invaluable?

Do you have any fight left in you?

Who among the other player characters will you choose as your protector?

AND WE KNOW

You will save someone's life - and your own.



THE PRETTY GIRL

YOU HAVE

Never been on a train before. You assume it will cost you ... something.

Natural beauty and a growing baby in your womb.

Heavily-accented Polish that hints of Byelorussia or the Ukraine

A dirty cotton shift, a thin shawl, a colorful peasant head scarf and two gold earrings.

The instincts and rural knowledge of a farm girl.

Been recruited as an ad-hoc assistant to the Conductor, to attend to the overcrowded train.

WE ALL WONDER

What were you doing in Warsaw, and why are you leaving?

What life-saving practicality of rural existence will you reveal when it is needed most?

Who among the other player characters will you choose as your protector?

AND WE KNOW

You will kill a man in cold blood. Well, luke-warm blood.



SETTING ELEMENT CARDS

- Try A Different Way
- Describe That In More Detail
- That Might Not Be So Easy
- More, Please!
- I Need To Throw Something In
- I'll Play That Guy

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ELEMENT

PASSENGERS

ELEMENT

OUTSIDERS

ELEMENT

VIOLENCE

ELEMENT

FEAR

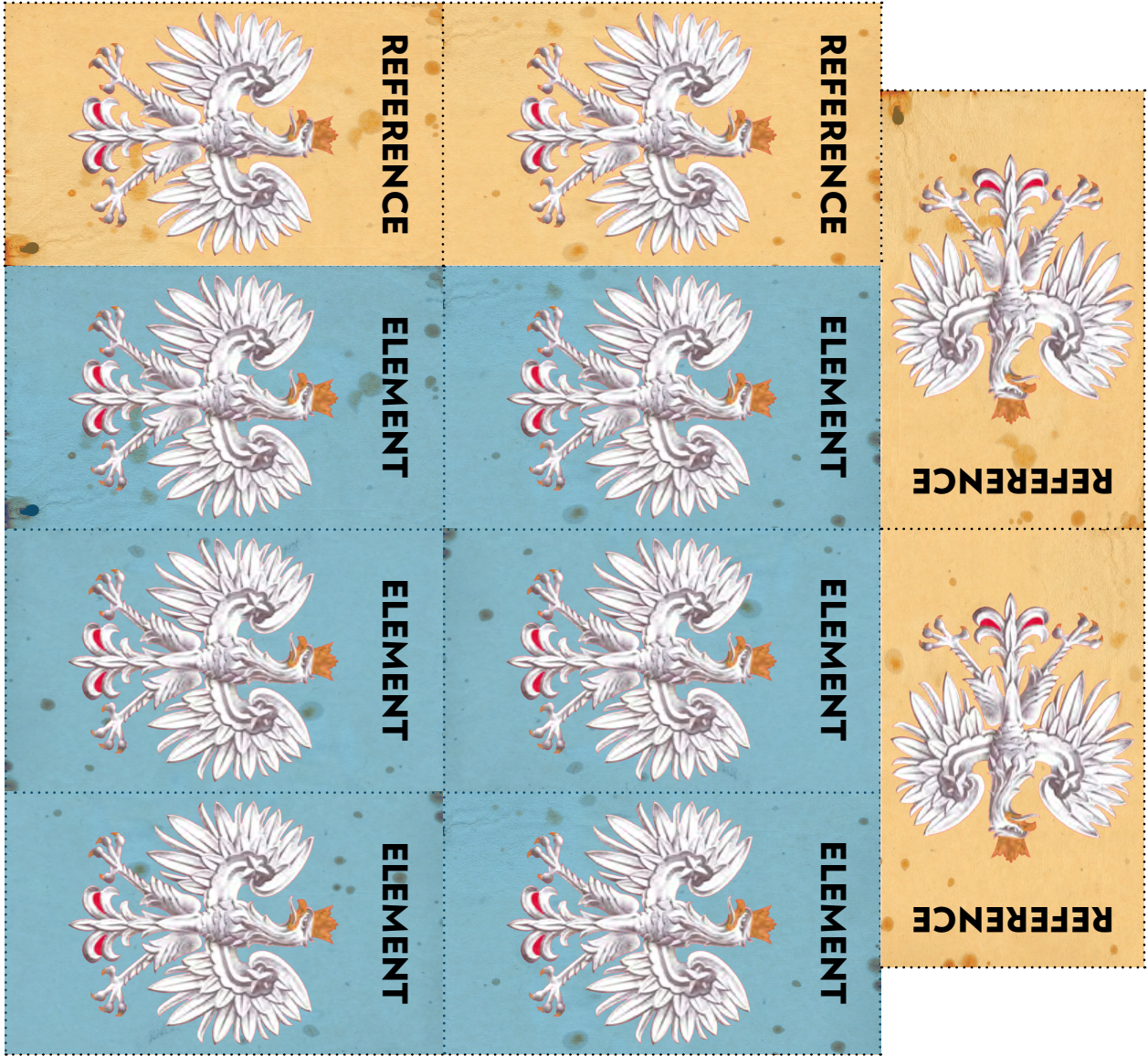
ELEMENT

THE TRAIN

ELEMENT

LOYALTY

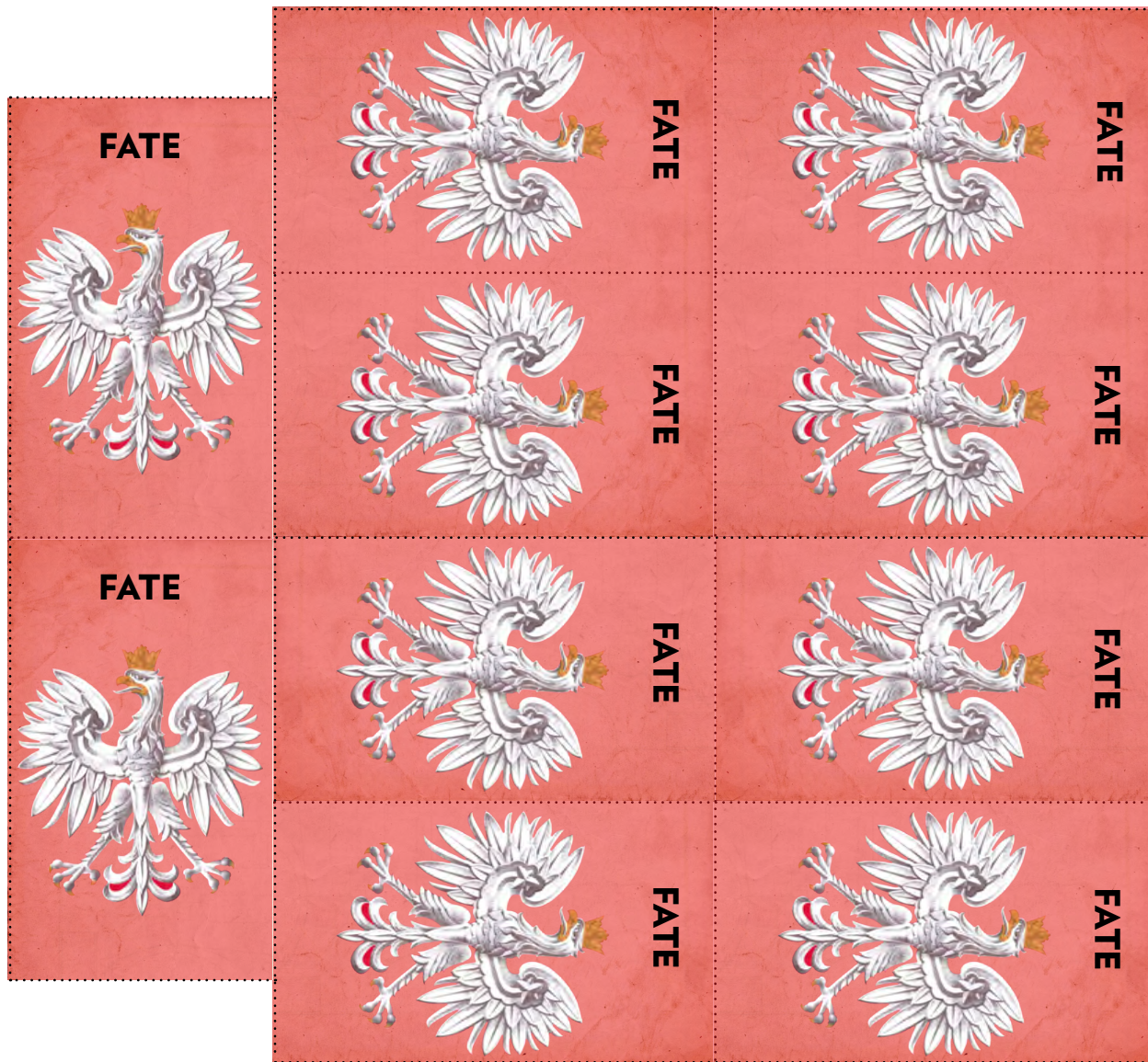
SETTING ELEMENT CARD BACKS



FATE CARDS

FATE	FATE	FATE	The train is threatened. Enemies attack, there is a breakdown, a change among the passengers or something else.
Someone important to this character faces very serious trouble because of the setting element you own.	This character does something rash that causes them a lot of trouble related to the element you own.		
FATE	FATE	FATE	Some fundamental truth about the element you own is revealed by - or to - this character..
The element you own is interfering with this character's desires, wishes or needs.	Something important is stolen from this character by someone connected to the element you own.		
FATE	FATE	FATE	
The element you own changes - or changes this character - in a surprising way.	This character receives a gift that is both unwanted and causes trouble.		
FATE	FATE		
Someone related to the setting element you own spontaneously appears with a request or demand.	This character makes an enemy that is associated with the element you own.		

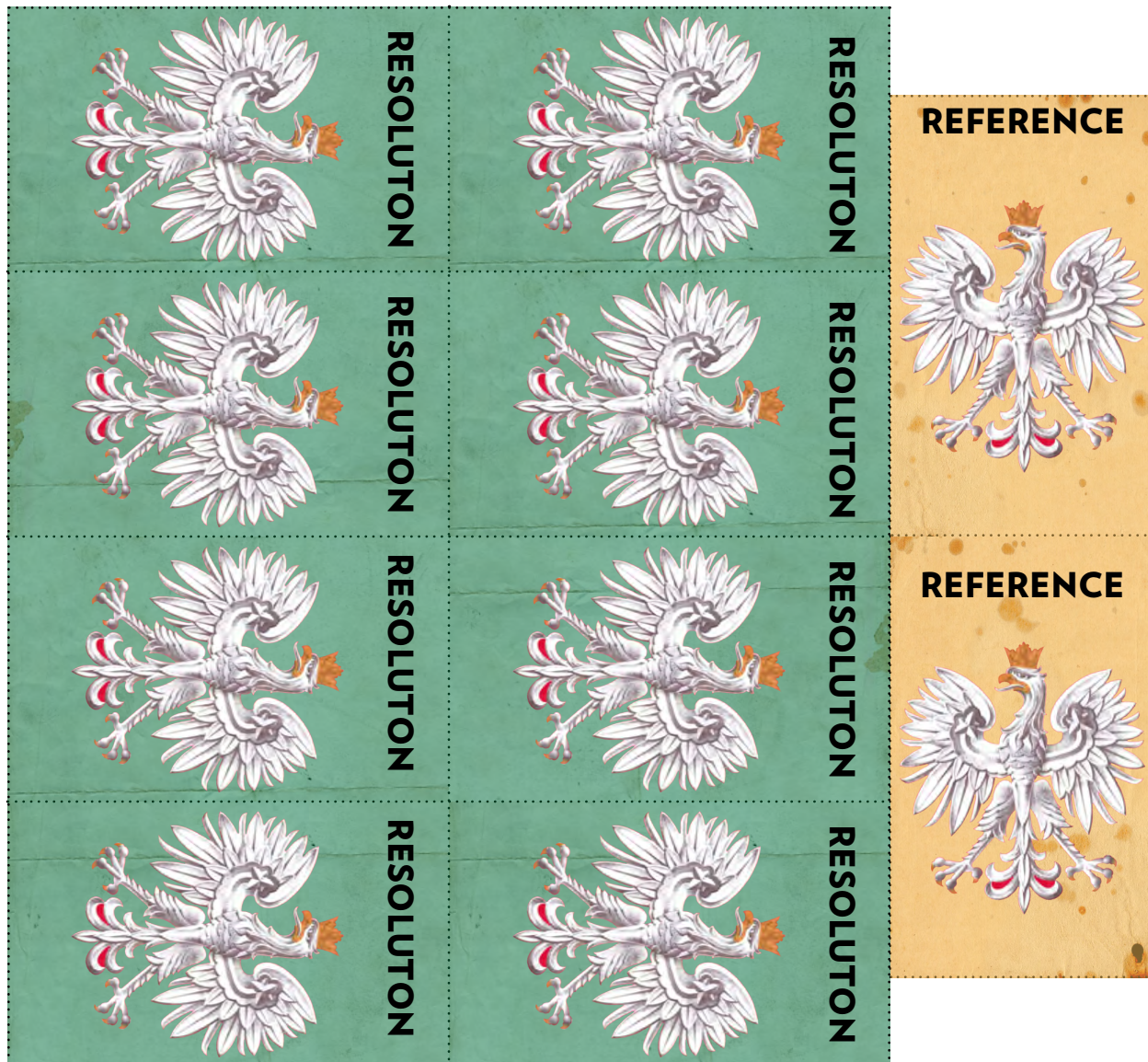
FATE CARD BACKS



RESOLUTION CARDS

<ul style="list-style-type: none"> • Try A Different Way • Describe That In More Detail • That Might Not Be So Easy • More, Please! • I Need To Throw Something In • I'll Play That Guy 	RESOLUTION Yes, but... The character will succeed, but something unrelated goes wrong for the character or someone she cares about.	RESOLUTION Yes, but only if... The character can get what she wants – but only if she chooses to make a certain sacrifice.
	RESOLUTION Yes, and... The character achieves wild success, even more than he expected. Perhaps even a bit too much...	RESOLUTION Yes, but... The character succeeds, but the consequences of the success are completely different from what was expected.
<ul style="list-style-type: none"> • Try A Different Way • Describe That In More Detail • That Might Not Be So Easy • More, Please! • I Need To Throw Something In • I'll Play That Guy 	RESOLUTION No, but... The character fails, but some other positive thing happens instead, unrelated to what she was aiming for.	RESOLUTION Yes, but... although there's a tiny detail that doesn't go quite as planned, the character succeeds.
	RESOLUTION Help is needed. The character ends up realizing that she needs the help of someone not currently in the scene to achieve this aim.	RESOLUTION No, and... The character fails, and something unrelated also goes wrong.

RESOLUTION CARD BACKS



STUFF TO DO THAT IS FUN

TRY A DIFFERENT WAY

If someone narrates something you don't think fits in the story or the situation, for whatever reason, you can say "Try a different way". They then have to narrate something else – a variation on what they just said, or something completely different. Don't be afraid to use this rule.

DESCRIBE THAT IN MORE DETAIL

When you want to hear more about what someone just narrated, you can say "Describe that in more detail". This is a great tool to make sure you're all telling a story together, not just throwing out a synopsis.

THAT MIGHT NOT BE QUITE SO EASY

If there's a challenge or a conflict, you can say "That might not be quite so easy". This can only be done once per player's turn. The current player decides what the character is trying to do right now and selects another player to draw a resolution card and interpret it. This is important – you never interpret a resolution card for your own character!

MORE, PLEASE!

If a player ends his turn and you'd like to hear more of their story right away, you can ask if they want to do a follow-up scene.

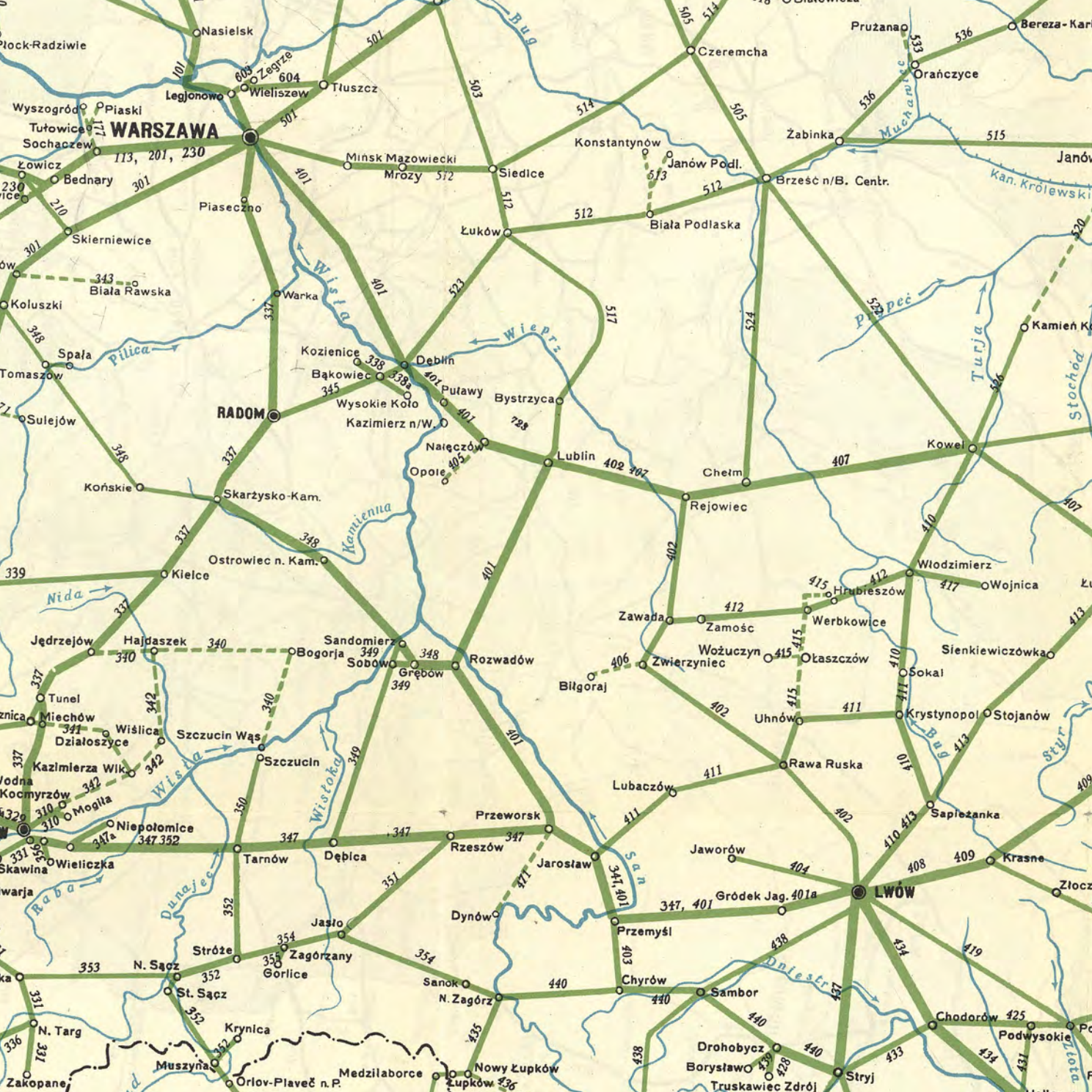
I NEED TO THROW SOMETHING IN

If you have something you really want to narrate that would fit just right after the current turn has ended, you can ask for a short accompanying vignette.

I'LL PLAY THAT GUY

You can play a suitable supporting or secondary character at any time – either because someone asks you to, or because you feel like it.





WARSZAWA

Piava

Vistula
Wiśła

Dęblin

Wieprz

Lublin

Rejowiec

Zwierzyniec

Rawa Ruska
Рава Руська

LWÓW
Львів

Stryj
Стрий

Dolina
Доліна

Stanisławów
Станіславів

Dniestr
Дністер

Kolomyja
Колочин

Tysa
Туса

Sighet
Сигет

RUMUNIA
РУМУНІЯ

